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ASTLE-S
SQUARE

ROGRAM
MAGAZINE

CASTLE SQUARE THEATRE

JOHN CRAIG

SOLE LESSEE &
MANAGER

Vol. 1.

Boston, April 24, 1911

No. 17

ONE HUNDRED PERFORMANCES.

The Record to be Reached by The End of the Bridge.

The Ninth Week of Miss Lincoln's Play
Begins Monday.

With next week comes the one hundredth performance of *The End of the Bridge*, and at the same time its run exceeds in length that of any play ever given on the Castle Square stage. On Monday begins the ninth week of Miss Lincoln's drama, and on Tuesday evening will be given its one hundredth performance. Do we need to say that it will be an occasion for rejoicing, and that it will be celebrated by one of the largest audiences that has gathered since *The End of the Bridge* started off on its career two months ago?

To praise or even to comment approvingly upon *The End of the Bridge* in the face of the tremendous popular verdict in its favor is merely to add emphasis to the overwhelming nature of its success. In fact, it is no exag-



Mary Young.

geration to say that the public is unanimous in its approval. We doubt if there

For Program of the Week See Last Page

is even one dissenting voice. Our large audiences are evidence that those who come once, go away to come again and to advise their friends not to miss *The End of the Bridge*. It is this voice of the people that the success of Miss Lincoln's play may be most readily traced to, and added to the chorus of praise that may be daily read in the newspapers, it brings to the Castle Square many thousands who are entering our doors for the first time. And when they see such a play so well acted they may well wonder why they did not come before.

But *The End of the Bridge* cannot run forever, and with the passing of the one hundredth performance the end will be near. Last opportunities to see a play that has had the amazing popularity of *The End of the Bridge* are bound to attract multitudes, and to bring about a rush for seats in which many are certain to be disappointed. Therefore, it behooves all who do not wish to be disappointed to make an early call upon or to send an immediate message to the box office. There are still about a million people within easy reach of Boston who have not seen *The End of the Bridge*, and indications from the experience of recent weeks are that they will all want to see it as soon as they read the news of its final performances.

We have from time to time reprinted here the comment of the press upon the play and its success. This is one of the latest: "While the success of *The End of the Bridge* is unusual in so far as it relates to stock productions, there is absolutely nothing unnatural in its prosperity. Plays succeed because they deserve it, and no one who has seen *The End of the Bridge* will dispute its value as a clean entertainment, unique in theme, skilfully written and capitably acted. With such material, success is easy, as Mr. Craig has often discovered

during his long career as an actor, and as Miss Lincoln is now learning to her own satisfaction."

In the meantime many other plays await for their production the close of the run of *The End of the Bridge*. When their day comes, they will be all the more welcome because they have been waited for so long.

Green Room Gossip.

Look out for the 100th performance of *The End of the Bridge*. It comes Tuesday evening of next week, and it should prove a festive occasion. Only once before in the history of the Castle Square Theatre has that mark been reached, and that was a little over two years ago with *The Circus Girl*.

George Hassell says that he really isn't tired of being a lawyer twice a day week after week. He simply thinks of the fat fees some lawyers extract from their clients, and wishes he had their practice. But then when Saturday comes, and he receives his salary, he simply grins. After all, it's pleasant to be an actor, with no office rent to pay, and no weary hours awaiting the clients and the cases that never come.

Our readers are reminded that all editorial correspondence, letters with regard to plays, to acting, and to everything pertaining to performances, should be addressed to the Editor of the Castle Square Program Magazine; and that all business communications relating to advertising, etc., should go to the publisher.

Marion Crawford, whose drama, *The White Sister*, is soon to be given here, probably earned more money writing novels than any other author of fiction in modern times. Although an American by birth, he lived the greater part of his life in Italy, which country he made the scene of many of his novels.

A SYSTEM OF SAVING

LEGAL STAMPS appeal directly to you as a consumer. The system was started with the idea that a trading stamp which gave the consumer every possible advantage could depend on your co-operation. So in the beginning, a little over seven years ago during the formation of the Legal Stamp Company the first consideration was, "How much can we give the Collector?" We decided that we could offer \$2.50 in your choice in any merchandise in our stores or \$2.00 in cash. "Then how about the small buyer or in case collector wished to redeem before filling a book for any reason? No, you should not lose." So a face value of one-fifth of a cent each was put on each stamp, and the option of redemption was made on that basis, five stamps 1c, one hundred stamps 20c, and so on, in any quantity.

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The next question was, "How little can we charge the merchant?" It was found that \$2.50 per thousand, the value that a thousand stamps was redeemable for you in merchandise would enable us to pay the expenses of the system and that every merchant should pay exactly the same price.

This was a startling innovation in trading stamps; As the old-fashioned way (and some systems are so conducted to-day) was to make no definite promises either of redemption or of value; in fact, on the contrary marking books plainly so that collectors were warned that the only right they had in stamps or stamp books was to paste them in book and present them for redemption.

It was predicted that the Company could not live on such a narrow margin but this did not appeal to the Merchants Legal Stamp Company, as stamps are issued simply as part of their business, and collectors receive the same treatment exactly as in the stores owned by the merchants of this Company. Certainly the people have responded very generously to the appeal of this system, and the only reason to-day that every family in Greater Boston is not collecting Legal Stamps is the fact that the prejudice which existed under the old systems still remains and prevents them from knowing the merits of Legal Stamps.

Little Reminiscences.

I. John Craig in England.

Before I had been with Augustin Daly's stock company very long, the news that we were going abroad set me all a-tingle with expectation. Not merely to see England, but to act in England as a member of one of the most famous dramatic organizations in the English-speaking world—that was enough to satisfy any ambitious young actor. For some seasons before I joined him, Mr. Daly had been accustomed to make a regular tour to London and the other great European cities, and Miss Rehan, Mr. Drew and all his players had become great favorites with the theatre-goers of France and Germany as well as of Great Britain.

The theatre we played at in London was the famous Lyceum, Henry Irving's playhouse which was available for us through the absence of its actor-manager on one of his many trips. On one occasion we were playing *As You Like It*, and it chanced that the tenor singer who was to appear as Amiens was taken ill, and a substitute had to be secured in a hurry. The only available personage at that moment, for not to keep the impatient audience awaiting the rise of the curtain was the chief object, was a man with a long black beard. Fancy Amiens, one of the lords in the court of the Banished Duke in the Forest of Arden, wearing a beard of any length or color! He couldn't be asked to shave it off, just for one performance, and besides, there wasn't any time to lose.

And so Amiens, in doublet and hose and beard, sang "Blow, Blow, Thou Winter Wind," a very nervous, a very excited, and a very much frightened Amiens. As he sang on, his nervousness increased, and when he reached the words just quoted, up went his hand to his chin, stroking his beard and keeping time to the rhythmic

music of the song. It is needless to say that the audience saw the point, and that for a few moments the poetic comedy of *As You Like It* was turned into a roaring farce. That was the last appearance of the bearded tenor in the role of Amiens, you may be sure.

I well remember, too, my three months' holiday in London. There was no part for me in some of his productions, and therefore all I had to do was to report at the theatre regularly, and to draw my salary. You may imagine that I took advantage of my opportunity, and that I saw all the historic sights of London. One of my favorite recreations was to take long walks out into the country and along the Thames, and I had many a delightful hour amid old world scenes of both town and country. Through that fortunate chance, I was able to see more of England, and to become better acquainted with the English people than would have been possible were I appearing in eight performances a week.

But Mr. Daly and his company were as well known in Manchester and Liverpool as in London, in Scotland as in England. We played in all the provincial theatres, our repertory including both Shakespearean comedies and modern dramas, but perhaps the most memorable performance of them all to me is the time we played *As You Like It* in the open air at Stratford. Miss Rehan was of course the Rosalind, the audience numbered many celebrities, including Mary Anderson and the Duchess of Teck, all of whom had made a special trip to Stratford to see us, and therefore when it came on to rain, we were bound not to disappoint them. For a time we struggled on with wraps and overcoats, but at last we were obliged to give in to the elements. Thereupon actors and audience fled together to the Shakespeare

Continued on Page 7

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The Castle Square Theatre Program Magazine

Looking Forward.

That the public has faith in the continued popularity of *The End of the Bridge* is very evident from this letter, which has just been received by Mr. Craig:

"Dear Sir,—Can you tell me what the outlook is for a 100th perform-

"This present play seems to hold one spellbound, and it is so sweet that it is pleasant to think of for days after witnessing it, and our desire to see it the third time is as strong as it was the first time,—yes, I might say, more intense.

"Could you give me the desired information, also give the evening and



First Professional Portrait of John Craig, Appius Claudius in *Virginus*, 1890

ance of *The End of the Bridge*? My mother, sister and I have seen it twice already and mean to again, but wished to help celebrate the 100th performance, if possible, as I was present the night when *The Circus Girl* reached that mark, and it was a gala night for the audience as well as for you and your company.

date of the 100th time, if possible? You certainly deserve congratulations from the public in general for selecting and producing such a pleasing and thoroughly good play."

(The 100th performance of *The End of the Bridge* will come Tuesday evening, May 2.)

The Castle Square Theatre Program Magazine

A Sparkling Comedy.

Realism reaches a high level in *The Aviator*, which will be one of the spring farces at the Castle Square. Its plot runs in this wise: A budding author named Street has written a novel called *The Aviator*, and then being advised to take a rest, he foolishly seeks it at a fashionable hotel in Lenox. There he is lionized. Confidentially he tells a sweet young thing that he is himself an aviator, and that once he had flown skyward seeking atmosphere for his big chapter.

All goes well until a real French aviator arrives at Lenox with two machines made to flirt with Venus and chuck Mars in the ribs. At once it is arranged that the literary lion shall fly. He doesn't want to go, but the fates that watch us all stand by him, and he comes down and gets the girl.

"Really, this comedy is one breezy laugh from start to finish," wrote a recent critic. "Bright line follows bright line across the horizon of Lenox. The arrival of Street's passenger, the rehearsal in his room of *How to Manage an Aeroplane in One Easy Lesson*, the aviation party, the spectacular ascent, preceded by the notice of the usual suit brought by the Wright boys for infringement of patent and the final wobbling descent of the hero, all are excellent."

An individual of the Weary Willie type was given ten cents by a philanthropic lady, who said, as she handed him the money:

"I am not giving you this because you begged, but for my own pleasure."

"Oh, ma'am," replied the tramp, "make it a quarter and thoroughly enjoy yourself."

Continued from Page 4

Memorial Theatre, and after a short interruption the play was taken up at the point where it had been interrupted and continued to the end.

(Next Week—Little Reminiscences No. 2—Mary Young's First Appearance.)

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The Castle Square Theatre Program Magazine

The Castle Square Program Magazine

AN ILLUSTRATED WEEKLY DEVOTED TO THE INTERESTS OF
THE CASTLE SQUARE THEATRE AND ITS PATRONS.

BOSTON, MASS., April 24, 1911
Vol. I, No. 17

JOHN CRAIG, Sole Lessee and Manager

GEORGE E. CLARK . . . Business Representative
JAMES BROWN THORNTON, . . . House Physician

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JOSEPH P. DUMAS, Castle Square Theatre, Boston, Mass.

The Popular Theatre

The time has gone by when a play or a theatre can be judged by its schedule of prices. Ten years ago the term "popular playhouse" meant a low grade of performance as well as low box office prices. If twenty-five cents was paid for a seat it was perfectly understood that only twenty-five cents' worth was given, and that no more was to be expected. The management gave to the public exactly what the public asked for, and both were satisfied.

But now with the standard set during the past three seasons at the Castle Square, there has been a marked change in the quality of performances and in the attitude of the theatre-goer towards the so-called "popular playhouse." A large section of the public has come to realize that the price of seats is not always the gauge of artistic merit and worth. It has discovered that the reputation of a theatre is something independent of its box office charges, and that a range from 25 cents to \$2.00 is no better guarantee than that from 15 cents to 75 cents.

It is at this very moment, when the success of *The End of the Bridge* is drawing many people to the Castle Square for the first time, that the public is becoming more and more familiar with the high standing of a "popular playhouse." They have seen in Miss Lincoln's play a drama and a performance that is in every detail among the best ever seen in any Boston theatre. If it were given elsewhere at the highest schedule of prices, it would be accepted at its face value. As it is given here, it achieves no less a reputation, but at the same time few people stop to think that they are receiving here exactly what they would expect at another house for twice the money.

Perhaps it is just as well that they do not let the matter enter their minds, or give it even a moment's thought. The Castle Square has gained a certain place in the community, and holds it unquestioningly. It is a first-class theatre in the best sense of the word, and while it has its own particular clientele, as have all playhouses, it also draws from the entire theatre-going public for its patronage. With each successive season its influence broadens, until now it is safe to say that no theatre in Boston commands such a wide influence, or to which so many people come week after week throughout the season. It has established itself as a social and intellectual power, and it has done so by appealing to the public at large.

The popularity of *The End of the Bridge* naturally suggests a hunt for other plays having the word "bridge" or "bridges" as part of their title. The best known recent one is of course Alfred Sutro's *The Builder of Bridges*, which like Miss Lincoln's, is a drama of modern people and incidents, and there have been several plays having the single word "Bridge" for title, and all of course referring to the popular card-game. There has also been *The Bridge of Notre Dame*, *The Bridge that Carries Us Safe Over*, while such a title as *The Bridge of Sighs* has naturally found favor with more than one dramatist.

The Castle Square Theatre Program Magazine

The Drama of Reality.

Our stage must creep closer to life, it must eliminate the smell of the scene loft, not by substituting "real" scenery but real episodes, real emotions, real fable; it must strive ever not to violate the facts of experience and so lead us nowhere, but to picture the facts of experience and so lead us to a better understanding of them, to a new shaping of reality. Only thus can the stage escape the contempt of intelligent men and women. We no longer go to the theatre—some of us—in the child-like spirit of the Elizabethans, even of our own fathers. Our attitude has changed, changed far more than the drama. We have made much of the old truth a lie. And unless the drama changes to meet our new attitude it will sink everywhere to the level of heedless amusement, where the vulgar and ignorant theatrical managers of New York already suppose it to be. And that change can only be made by incessantly applying the test of fact, by constantly throwing overboard every convention, however honorable with age, that brings into the drama for the modern man the slightest taint of unreality.

This paragraph, by Walter Prichard Eaton in his volume on *The American Stage of Today*, was written before the production of *The End of the Bridge*.

Getting Ahead of the Job.

A son of Ireland was painting a fence surrounding a house in one of the suburbs of Chicago. His face wore a troubled look; but suddenly it brightened, and dipping the brush into the paint-pot he began to paint faster and faster.

"Why are you in such a hurry to finish the job?" a passer-by chanced to ask.

"I haven't much paint left," explained the Celt, "an' it's finishin' the job I'm afther before it's all gone."



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

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Stories of the Box Office

Stories of the box office are frequently much funnier than stories of the stage. The absent-mindedness and peculiarities of humanity seem to be exaggerated, both in men and women, as soon as they step within the portals of a theatre. The other evening at the Castle Square, an elderly man inquired of Mr. Clark: "Has my brother gone in yet?" Yet Mr. Clark did not know him, and remembered never to have seen him before, although as it turned out later, he did know the brother who was inquired for. Again, a few days later, a patron, this time a woman, approached the box office window, at a quarter of 12, bought a second balcony seat, and then asked plaintively: "Have I got long to wait?" "Only two hours and a quarter," was the reply.

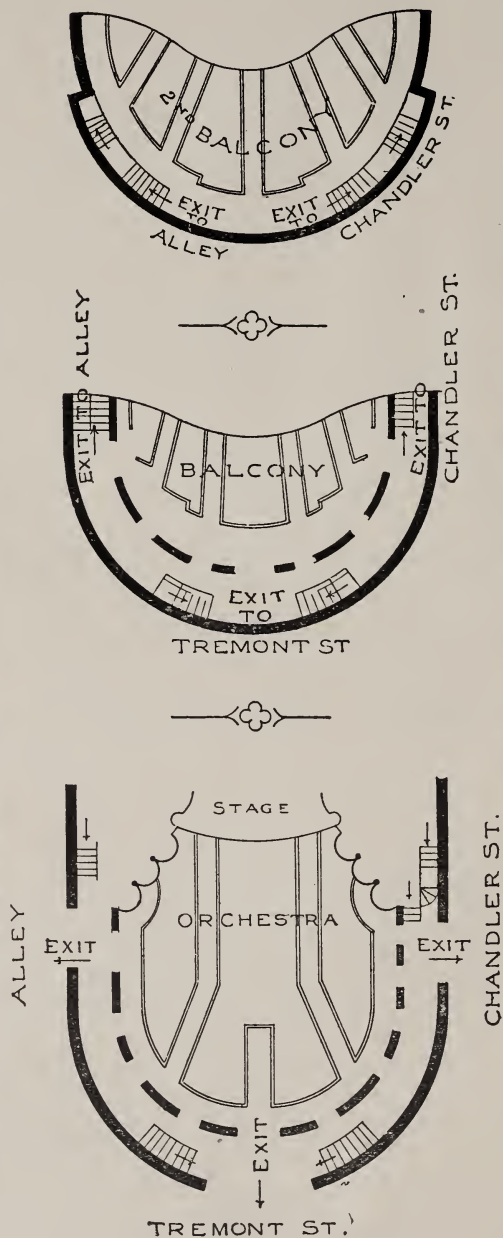
As a rule everybody who purchases theatre tickets wants to secure the best seats in the house, and if every seat was an end seat the supply would not be sufficient to satisfy those who demand them. Yet it happens once in a while that a patron especially requests a seat in the very last row of the orchestra, a demand that is, of

course, responded to with alacrity on the part of the ticket seller.—*Boston Post.*

The Right of Way, to be given soon at the Castle Square, is a dramatization by Eugene W. Presbrey of Sir Gilbert Parker's novel of the same name. Its action takes place in Canada, and its plot gives a strong dramatic picture of life in the primitive sections of that country. It was first played in this country at Wallack's Theatre in New York, with a cast including Guy Standing and Theodore Roberts.

During one of Forrest's Boston engagements a poor artist called several times to see him at the old Winthrop House. Each time he brought a picture which he had painted; he finally left it with a note stating that he was in needy circumstances. Forrest read the note and took the wrapping from the picture. It proved to be a painting of himself as Spartacus. Forrest gazed upon it a moment, and then ejaculated to the clerk: "Good Heavens! Give him ten dollars. If he is as poor as his picture, he must be on the point of starvation!"

CASTLE SQUARE THEATRE



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The Castle Square Theatre Program Magazine

A Triumphant Proof

The End of the Bridge affords a triumphant proof that a play is established most of all by the good report of those that have seen it. It was announced at the Castle Square as the play that had won the Craig Prize at Harvard, and thus there was a measure of curiosity about it. The newspapers that at all influence the judgment of playgoers spoke warmly of the piece. Miss Lincoln, the playwright, had her little public; the Castle Square had its frequenters. The audiences thus attracted might have carried the play through a fortnight. In fact, it goes on week after week and month after month—because almost with one accord those that have seen it, speak well of it. Their words are like stones, "skipped" into the water. They make larger and larger circles—of auditors, who begin, of themselves, the "skipping" process again.—*Transcript.*

Lawrence Barrett's *Life of Edwin Forrest* contains many interesting anecdotes of the famous tragedian; but there still remain many which have never been printed. Once, when he was playing *William Tell* in Boston, Sarnem, Gessler's lieutenant, should have remarked: "I see you love a jest; but jest not now." Imagine Forrest's feelings when that worthy declaimed: "I see you love a jest; but not jest now!" On another occasion, it matters not in what play, an official announced "A currier from Rome!" Forrest glared upon him, convulsively shrugged his shoulders, and with a smothered snort, peculiar to himself alone, asked aside, but loud enough to be heard by those near the stage: "What's the price of leather?"

When John Drew and his brother were playing at Troy, many years ago, their manager, by the way of experiment, sent the company to Cohoes. The preliminaries of hall hire and advertising had been attended to, and at seven o'clock Frank Drew went to consult the doorkeeper as to the audience. "About fifty gents have gone in," he said, "but they didn't give me any tickets." "That's curious," said Drew. "Yes," said the doorkeeper; "each one came to the door, said 'Cataract,' and walked past me. It must be raining dreadfully outside." "Not a bit of it," said Drew; "but I'll find out what the matter is." He stepped inside and said to the audience: "Gentlemen, you must excuse my ignorance, as I am a stranger in town, but will somebody inform me what is the meaning of the word 'cataract' which you have all used here tonight?" "Why, that's the name of our newspaper!" somebody spoke up.



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The Castle Square Theatre Program Magazine

TO CASTLE SQUARE PATRONS

All seats in this theatre are reserved.

Seats on sale for this week and next

Tickets for this theatre are sold at the Box Office and the only branch office, 15 Winter Street, at the prices fixed in the schedule published in this program by the Management. Box Office Open 9 a. m. to 9.30 p. m.

The management respectfully requests that ladies observe the City Ordinance prohibiting the wearing of hats in any part of the theatre during the performance. The City authorities compel the Management to see this rule enforced, under the penalty of the loss of the license given theatre.

The Management assumes no responsibility for prices paid elsewhere in excess of the schedule

When ordering tickets by mail please state performance desired and enclose stamps for return postage.

PATRONS may on application to the box office have seats reserved for the corresponding performance of successive weeks. Tickets for such seats must be called for regularly one week in advance, and failure to observe this rule will entail cancellation of the subscription.

A free Check Room is provided in the Lobby, on the left of the main entrance. For this service the management assumes no responsibility, but every care will be taken to render it satisfactory.

Adequate checking facilities for coats and wearing apparel are provided by the Management and patrons are earnestly requested to avail themselves of the same.

The Management assumes no responsibility in respect to coats, bags, and other wearing apparel brought in the theatre, whether or not hung in the ante room of the boxes or checked at the coat room.

The Ladies' Room on the orchestra floor is right off the corridor from the main entrance. The Ladies' Room on the first balcony floor is at the extreme end of corridor on the left. The Ladies' Room on the second balcony floor is at the head of the left aisle.

The Smoking and Men's Lounging Room is down the left corridor from the main entrance.

A Confectionery Counter is located in the orchestra corridor.

A public Telephone will be found in the corridor on the left of the main entrance

Umbrellas may be borrowed at the coat room. A deposit of one dollar is required for each umbrella. After the first day a daily charge of five cents will be made until the umbrella is returned

Opera Glasses can be hired for any performance on application at the Cloak Room. A nominal fee of five cents is charged.

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Costumes from Wolff, Fording & Co.

Clocks and Bronzes from Daniel Pratt & Sons

Electrical Appliances and Lighting Fixtures from Edwin C. Lewis, Inc., 121 Federal Street.

All Rattan and Wicker Furniture used on this stage from the Bailey Basket Co., 82 Sudbury Street, Boston



Oxford Chocolates

THE "ALL RIGHT" KIND

Hazen Confectionery Company, Boston

DELIGHTFULLY PERFECT -- DAINILY PACKED

FOR SALE IN THIS THEATRE

Hazen Confectionery Company

The Castle Square Theatre Program Magazine



Crisp little cubes of lightness
deliciously browned

Dinner Biscuit

NATIONAL
BISCUIT COMPANY

THE PLAY OF THE WEEK

SEASON OF 1910-1911

DAILY AT 2 AND 8

WEEK OF APRIL 24, 1911

MR. JOHN CRAIG ANNOUNCES

The Eighth Week of

The End of the Bridge

A Play in Four Acts by
Florence Lincoln

Produced under the Stage Direction of William Parke.

CAST OF CHARACTERS

JOHN GARRET, M. D., a Nerve Specialist JOHN CRAIG
FELIX MARRIOTT, His Friend, a Lawyer GEORGE HASSELL
PETER, sometimes called Solomon HENRIETTA McDANNEL
LUDWIG STRAUS, a German WALTER WALKER
BARTLETT, a Butler A. L. HICKEY
MARY STANLEY, a Nurse MABEL COLCORD
and
JOAN MANNERING MARY YOUNG

SYNOPSIS OF SCENES.

ACT I.—A room in Dr. Garret's city home, on a January afternoon.

ACT II.—The same. The following June.

ACT III.—The same. Two weeks later.

ACT IV.—Dr. Garret's country place, the same day.

The Music of the song, "The Land of Sweet Content," sung by Miss Young in Act IV., is by Elizabeth Lawrence.

The Castle Square Theatre Orchestra Musical Program

Under the Direction of Joseph Marr.

MARCH—The National Guard.....Seifert
SELECTION—The Fortune Teller Herbert
ENTR' ACTE—In the Shadows Finck
WALTZ—Du und Du Strauss
EXIT—The Captain General Schremser

STAGE DIRECTOR WILLIAM PARKE
STAGE MANAGER AL ROBERTS
ASSISTANT STAGE MANAGER A. B. CLARK

JOSEPH P. DUMAS, Publisher, Castle Square Theatre, Boston